

THE  
**MUSICAL WORLD,**  
A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHEREW.

NOV. 24, 1837.

No. LXXXIX.—VOL. VII.

PRICE 3d.

A LEAF FROM MY NOTE BOOK.

BY A MUSICIAN IN LONDON.

CHARLES AND SAMUEL WESLEY.

THE funeral of my revered friend Samuel Wesley, the scene at Marylebone Churchyard on Tuesday morning, is continually present to my imagination. As I stood by the slim and narrow coffin which enclosed his remains, and looked down upon the mouldering encasement (at the bottom of the grave), on which a gaudy tablet still plainly indicated a brief record of his brother, I could not refrain from the contemplation that we were now engaged in removing from human view the severed links which had hitherto connected us with the earthly destinies of Handel and Bach; and when the amiable and talented organist of Westminster Abbey led his choral band through the sublime services of Purcell and Handel, in a manner and style as perfect as the music was exquisite, I was pained with the reflection, that the buried genius, and the genius we were about to bury, should have each passed away a prolonged life without occupying a station which, by its prominence, would have brought their erudition and acquirements to bear more immediately on the noblest objects of the science they loved and professed. Endowed by nature with capacities to exalt the art in its highest forms; to raise the character of sacred music; to demonstrate that in the Protestant Church, music flourished in its purest and simplest—in its most grand and intellectual styles; their talents, if not spurned, were neglected, by those whose interests ought ever to be identified with those of the Church of which they are members. Had a competent and decent acquaintance with the art been in our day obligatory on the dignified clergy, had there been any desire for the employment of these sons of genius—created, so to speak, to breathe the atmosphere of a cathedral, cradled in the bosom of the Church, and reared up amid the circle of some of its brightest luminaries,—how many days of anguish and anxiety, of doubt and depression, would they have escaped, what hours of happiness might they have experienced in arranging their noble legacies for future generations. But

although each differed widely in disposition from the other, they still had in common the prominent feature of the Wesley character (to use a phrenological phrase) fully developed. Self-will, which characterized the indomitable spirit of John Wesley the uncle, was not less the distinguishing mark in the mental constitution of his nephews ; and this principle serves as the clue to unravel most of the vicissitudes which befel these extraordinary men. It has been well said, powerful friends and first-rate connexions do often assist a man's rise, and contribute to his promotion, but there are many instances wherein all these things have acted as impediments against him, "*ipsa sibi obstat magnitudo;*" for our very greatness may prevent its own aggrandizement, and may be kept down by its own weight, "*mole ruvit sua.*" Men like to retain some little power and influence even over those whom they elevate and advance ; and hence it happens, that great talents, supported by great connexions, are not unfrequently passed over for those that are less brilliant, but more *practicable* ; less exalted, but more manageable and subservient.

The disposition of Charles Wesley was like that of his father, quiet, thoughtful, affectionate, loving, and beloved, but withal interbound with a veritable Wesleyan obstinacy. Samuel, more like the uncle, was strong in his likings and dislikings, variable, credulous, ambitious, haughty, passionate, disdaining controul and rejecting advice ; and yet all these attributes strangely contrasted with a high-souled generosity, child-like simplicity, deep sensibility, untameable energy, and the fine temperament and varied accomplishments of the scholar and the gentleman. Charles wrote and played, through an unusually extended life, without effort and without fatigue, and may be said to have died with his fingers on the harpsichord, the instrument on which he loved to record that Handel had played the compositions of his favourite Scarlatti,—and if with a stronger genius, not with more elegance, grace, or freedom. He left behind him huge piles of manuscript compositions, at once a proof of the native fertility of his genius and his unwearied industry ; but which, when brought to the hammer, scarce produced their value in mere waste paper. I bought a huge elephant folio volume, filled with original compositions, for a few shillings ; to copy its contents would incur an expense of eight or ten pounds.

Samuel Wesley's life—a series of contradictions—was in every sense the life of a great genius. His temper, originally open and generous, had been tainted by contact with those whom he despised for their principles, and ridiculed for their pretensions. Much of his irritability of spirit may be traced to a consciousness that others, without possessing a spark of his fervid imagination, had outstripped him in the path of life, and occupied places and discharged duties, which he imagined the oft-repeated triumphs of his genius would have secured for him without opposition. In many instances, he may be said to have backed his talents against public opinion, fearless of the result ; but, to quote his own phrase, "no man can take the public by storm." And the issue in his case has proved, that his life was no exception to the ordinary fate of these peculiar characters. "Genius," says a modern author, "is a fatal gift; for when possessed in its highest quality and strength, what has it ever done for its votaries? What are all those

great poets of whom we talk so much? what are they in their lifetime? The most miserable of their species,—depressed, doubtful, obscure, or involved in petty quarrels and petty persecutions, often unappreciated, utterly uninfluential, beggars, flatterers of men unworthy of their recognition. What a train of disgusting incidents, what a record of degrading circumstances is the life of a great poet. This is too true a picture; still what does it prove, but that this earth is no home for the more spiritual part of our nature—that those destined to our highest aspirations and our tenderest sympathies, are victims rather than votaries of the divine light within them? They gather from sorrow its sweetest emotions, they repeat of hope but its noblest visions, they look on nature with an earnest love, which wins the power of making her hidden beauty visible, and they reproduce the passionate, the true, and the beautiful. Alas! they themselves are not what they paint. The low want subdues the lofty will; the small and present vanity interferes with the far and glorious aim: but still it is something to have looked beyond the common sphere where they are fated to struggle. They paid in themselves the bitter penalty of not realizing their own ideal; but mankind have to be thankful for the generous legacy of thought and harmony bequeathed by those who were among earth's proscribed and miserable. Fame is bought by happiness."

If Wesley lived unrewarded, he has not left us unlamented. But, like many illustrious characters, he has been honoured by the tongue of slander, and disgraced by that of pity. If he missed present approbation and emolument, he secured the censure of those who praise only that which they imagine they can surpass. Had he been a *mediocre* and vulgar composer, a muddy organ player, destitute of invention and memory, barren of melody, and ignorant of harmony, he might, in this case, have been ranked with the *Mudfogs* of the cathedrals, and have basked in the sunshine of those who appear to have seen him only to have ill-treated and neglected him whilst living, to those who only have heard of him to abuse and defame his memory. But I cannot conceive a confusion of the head more monstrous, or a corruption of the heart more base, than to pervert talents improved by intercourse with genius, to the degradation of that genius. It is an offence that generous minds find almost as difficult to pardon in others as to commit in themselves.

#### LOUIS SPOHR AND HIS LAST SYMPHONY.

The most pleasing occupation of the fine arts being to awaken and excite the imagination, sketches in drawing, simple melodies in music, a bold, decisive, but light-touched strain of poetry, or narrative in literary composition, (like what is called in the green-room, the *touch-and-go* method of acting), will always be more likely to gain extensive popularity than any more brightly-wrought performance, which aspires to afford the mind no exercise save that of admiration, which pretends at once to rouse curiosity by the outline, and to satiate it by distinct, accurate circumstantiality of detail. The true rule of grace—the *ne quid nimis*—is one which genius often neglects in its pride of luxuriance, and seldom without paying the penalty in popular opinion.

These observations apply to the compositions of Spohr generally,

but when brought to bear on his vocal music, at once unravel the secret of its failure. The 'Azor and Zemira,' the 'Alchymist,' were, on their production on the London stage, severally well supported and performed ; but that music which suits the refined voluptuousness of the drawing-room, goes no way in meeting the broad, stirring passions which agitate the pit and galleries of Covent Garden or Drury Lane. The 'Va sbramando' of Mephistopheles, even when sung by the Stentor Lablache, is more usually a failure than otherwise, and Jessonda, Alma, Inez, Cecilia, and Kunegonda, may wail themselves into hysterics, syncopes, or convulsions, without arousing the sympathies of John Bull ; and lucky will they be if they can but muzzle the deep growl of his ill-smothered indignation.

Louis Spohr is understood to be a gentleman who lives on better terms with himself than most of his contemporaries ; but he would have justice on his side, should he declare that his new Symphony had been misunderstood in England, and therefore unappreciated. The poetry he undertook to depict may be considered somewhat mystical—assuredly not nonsensical. But the 'Die Weihe der Töne' of Carl Pfeiffer was traduced into melancholy English ; and the composer has suffered through the sins of the translator. No wonder that the subscribers to the Philharmonic Society misconceived the descriptions of the musician. I cannot here analyze the whole poem, but I may bring together two versions of the first stanza ; the one by a contributor to a monthly periodical, the other by the gentleman who supplied the version to the Philharmonic Society ; from a comparison of which, it is evident the German poet and composer have suffered a grievous injury.

"In loneliness the young world lay  
Amid spring's vernal glow,  
Man unenlightened trod his way  
Its silent pictures through ;  
Wild impulse still his only guide,  
His heart as yet unstrung,  
For him love's language was untried,  
And nature had no tongue..."

The author intimates, by a poetical licence, the existence of our terrestrial creation, and its first inhabitants, *before* the introduction of sound ; and the translator has here conveyed this fanciful idea in sufficiently intelligible language. On the fidelity and perspicuity of the corresponding stanza in the rival version, it does not require a very learned interpreter and critic to decide.

"When the spring in gayest colours  
Decks the fields in splendour bright,  
Man, in silent meditation,  
Wanders mid the shades of night.  
Nature's wildest impulse guides him,  
Not the heart's more subtle sway,  
Love no sound had yet awakened,  
Nature's voice in slumber lay."\*

\* The original stanza is subjoined, in order that our German readers may form an estimate of the comparative merits of the respective English versions.

"Einsam lagen die Gefilde  
In des Lenzes Blumenpracht ;  
Durch die schweigenden Gebilde  
Wandelte der Mensch in Nacht,  
Folgte nur dem wilden Triebe,  
Nicht des Herzens sanfter Spur ;  
Keine Töne fand die Liebe,  
Keine Sprache die Natur."

The philosophy of the occurrence indicated in the first four lines, is in harmonious union with its possibility. The blunder seems to have originated in the translator's substituting for a bold image an actual fact, in itself a startling absurdity. The word *nature* is an interpolation in the fifth line, which ought to have been avoided, as it occurs in the last. The Philharmonic Directors, at any future performance of the Symphony, are in duty bound to relieve the poet and composer from similar misconstructions.

#### THE CITY FESTIVAL.

The members of the musical profession have been scandalized by the conduct of the musical party engaged to do honour to the company assembled at the grand entertainment given last week at Guildhall, by the Lord Mayor and Sheriffs, to the Ministers of State, Judges, Foreign Ambassadors, &c. in accustomed celebration of the new mayoralty.\* The *Times* newspaper, in noticing the musical arrangements, justly animadverted on the "very indifferent style" in which 'Non nobis Domine' was sung by the vocalists in attendance, "who by no means performed either very efficiently or satisfactorily the duties which devolved upon them in the course of the evening." Upon the performances of the gentlemen engaged, whoever they may have been, I have no intention of commenting; but considering the discreditable and degrading arrangements adopted by the Dinner Committee, I cannot but wonder that any respectable member of the profession could be found with a skin sufficiently thick to sanction by his presence the resolutions of the Common Councilmen. On this occasion, in order to make room for the visitors in the Hall, it was mooted that the musical gentlemen should dine by themselves at the Guildhall Coffee-house—a proposition which was ultimately converted into the determination that they should be deprived of their dinner altogether,—some city functionary insinuating, that if they dined by themselves it might lead to excess, and consequent incapacity to perform the duties of the evening.

I consider much of that general knowledge of men and things, that high feeling of honour and gentlemanly conduct, which, happily, in our day, distinguishes the respectable members of the profession, arises from their continual intercourse in social life with the higher classes of society, on free and equal grounds. At most public dinners, my professional brethren are thrown into juxtaposition with the celebrated characters of the metropolis: and I have no hesitation in declaring, that these *réunions* are sources of high gratification to both parties. But if musical men in future are to be thrust out from a participation in the socialities of the evening, if they are to be treated like mere ministers to sensuality, lugged in to add piquancy to gross feeding,—a severe blow would be struck against the respectability of the metropolitan professors, and I have no doubt they would speedily sink down to that rough and unpolished state of existence, which is occasionally found to mark the country professor, of confined practice and limited connections.

\* These remarks do not apply to the party assembled on the 9th instant. The presence of Her Majesty of necessity made the arrangements an exception to the ordinary custom.

## LABLACHE ON ENGLISH MUSIC.

THE reputation of England, as far as music is concerned, is not yet established in Europe. The exalted position which Great Britain occupies in a commercial point of view, the immense progress which that country has made in the useful arts, the ardour with which she advances on the road of material improvement, have led to the adoption of the opinion that there can be little room in English heads for any thought about the fine arts.

This opinion, which has been gradually disseminated, has now acquired all the strength of a confirmed prejudice, and it seems to be taken for granted that the only kind of harmony understood in England is the shrill scream of a Manchester steam-engine, or the heavy fall of the hammers that beat time in the forges of Birmingham.

There is in this preconceived notion an evident exaggeration. God has, more or less, developed the sentiment of harmony in every human heart, and could not, therefore, have created a whole nation of individuals thus disinherited of one of their senses. The present inferiority of England is a geographical question rather than one of organization. It has always been observed, that islanders have been apt to impel other nations to improvement, but to be slow in receiving a similar impulse from without. Moreover, at the period when the musical revolution broke out in Italy, England was busily engaged in the accomplishment of a social revolution: she was organizing her political unity, and it is not during such struggles that nations are found disposed to receive the fruitful seeds of letters and the arts.

With all nations a poetical is inseparable from a musical feeling; and if so, the past of the three kingdoms is a sufficient pledge for the future. The country which in recent times has produced a Walter Scott and a Byron, will have its great composers as it had its great poets. The upper classes long since gave the musical impulse, and are now as passionately fond of their concerts as of their ancient fox-chases. The middle-classes obey this useful impulse, and England, which had so long enjoyed the privilege of furnishing excellent pianos to other nations, now sees her own citizens actively encourage this branch of industry. The old family bible is no longer the only article of furniture in an English house; the piano now divides with it the honours of domestic patronage, and the execution of fashionable music occupies a portion of the evening, formerly consecrated to the perusal of pious tracts distributed by religious associations.

Three principal points cannot fail to strike any person desirous of inquiring into the present state of music in England: firstly, the festivals, and public and private concerts; secondly, the orchestras of the theatres and the stage singing; thirdly, the method of teaching, public as well as private.

The proof of musical progress is found in the state of instrumental execution; and this department of the art is constituting itself in England more and more every day. Much may be said on the intelligent efforts made to ameliorate the theatrical orchestras and the establishments for singing, to which it is my intention to return.

In instrumental music great efforts have been made in a few years. Societies have been formed in London for the regular performance of concerts, nearly on the same plan as the Société des Concerts du Conservatoire. These societies, as in Paris, are extremely difficult in the admission of professional members. The first of these establishments is directed by Moscheles, Cramer, and Sir George Smart, who do every thing in their power to make the *ensemble* complete and the execution perfect. The efforts of these able professors are worthily recompensed. Surrounded by the most celebrated instrumental performers of England, their results are of the happiest, and they sufficiently

prove what effects may be hereafter produced in the cause of music, under the direction and councils of men of real talent. These concerts, established by an association of English artists, are called the concerts of the Philharmonic Society.

The second association for the execution of instrumental music is called the Società Armonica. It has not yet attained the perfection of the Philharmonic, but all its efforts are to equal it. The names of the distinguished artists who have united for the attainment of so noble an end, are a sufficient pledge for the success of this useful institution.

An establishment of a less modern origin, but quite as useful in its object, excites at London the particular attention of artists and of the friends of the musical art: I mean the Ancient Concerts—the only institution of the kind in Europe, either as respects the statutes by which it is governed, or the number of noblemen and artists of high reputation who have combined in spreading its fame.

The most probable version of the origin of the Ancient Concerts is the following:—George the third, in early youth, became acquainted with Handel, then approaching the end of his career. The severe and commanding compositions of the great German master struck the young prince with admiration. He set aside certain evenings for performances at Court, on which occasions Handel's music alone was executed. At times, the King even performed his part in these private concerts, to which none but persons of the highest distinction were ever admitted.

Whether from real enthusiasm for the *chefs-d'œuvre* of the German maestro in some, or courtierlike flattery in others, Handel became the favourite composer of the upper classes. They assembled in the apartments of the aristocracy to hear the performance of an oratorio with more eagerness than they would have joined in a ball; the ‘Messiah,’ and the ‘Israelites in Egypt,’ were the most powerful attractions of the time; the music of Handel excited complete fanaticism, or, to speak more forcibly, it became the fashion.

This decided taste for the partitions of Handel, instead of growing weaker, spread more and more, so that in a short time there was formed in London, a society of noblemen for the execution of his music, and that of the celebrated composers who had preceded him. Hence the establishment of the Ancient Concerts.

Lord Sandwich was the founder of the Ancient Concerts, the first performance of which took place about the beginning of the year 1776. In the managing committee, composed of eight members, I find the names of the Earl of Sandwich, the Earl of Exeter, Lord Dudley, the Bishop of Durham, Lord Paget (the father of the present Marquis of Anglesea), &c. The concert was especially consecrated to the execution of ancient music, and to preserve this original character the statutes formally enact that no music shall be executed but that of composers who have been dead at least twenty years. This clause has at all times been strictly observed.

This establishment, already so highly favoured, received further distinctions in 1785. The King and the royal family determined to be present every evening, and the name of Ancient Concerts was dropped, the society being authorized to substitute that of King's Concerts. The King's private band and the chorus of the chapel were ordered to join the musicians of the royal concert, and appeared on each occasion in the uniform of the royal household. This custom continued to prevail until the last illness of George the Third.

The most distinguished artists were at all times called on to give their services to the Ancient Concerts. The celebrated Rubinelli, in 1787, assisted by Mrs. Billington, was warmly applauded in the ‘*Stabat mater*’ of Pergolesi, which he afterwards repeated with equal success with Mme. Storace. The next year Marchesi made a brilliant début in Handel's aria, ‘Ah! non voler,

ben mio!" In 1797, the tenor Viganoni sung with Madame Banti, Handel's beautiful duo 'False imagini,' from *Otho*, an opera then in great vogue.

Thus from year to year all the reputations of Europe brought the tribute of their talents to this remarkable institution. I will here mention only the names of Champness, Naldi, Porto, Tamburini, Phillips, Clark, Crivelli, Garcia, Donzelli, Rubini; Mesdames Grassini, Catalani, Mainville, Fodor, Malibran, Grisi, Knyvett, and Bishop. All were received with enthusiasm except the unfortunate Roselli, who, coming immediately after Rubinelli and Marchesi, was found very inferior to them, and after the first night, was not allowed to sing again, a sentence the more severe, as the committee had engaged Roselli by acclamation after the first general rehearsal.

The solicitude of the members of the committee to seek the most sonorous and the best situated room has occasioned the Ancient Concerts frequently to change the place of their performance. In 1794 they removed from Tottenham-street to the King's Theatre, now her Majesty's Theatre, and in 1804 they went to the Hanover Square Rooms, the most favourable for music, and the best arranged for acoustic effect. At the latter place, their musical meetings still continue to be held. Every year the number increases of the wealthy amateurs who encourage this national establishment; in 1783 the members amounted only to four hundred; at present there are twelve hundred subscribers.

I have said that there exists no similar institution in Europe—a fact much to be regretted, for the sake of musical instruction; the execution by a full orchestra of the *chefs d'œuvre* of the great masters, is the most useful and the most energetic method of teaching. I have always been surprised that France, having derived such great advantages from the establishment of the concerts of the Conservatoire, should not also have had an Ancient Concert, destined to revive so many forgotten master pieces, so necessary as these are to the serious instruction of the artist.

Italy is also without an institution of the kind, but fortunately the Popes have not given up the Sistine Chapel, in which the simple but instructive music of Palestrina, Carissimi, Jomelli, and Pergolesi, continues to be executed.

Germany would also be without the advantages of such an institution if a learned *dilettante* had not felt the importance of reproducing the works of the ancient masters, so little known at present. Mr. Kiese wetter unites at his house in Berlin, the most distinguished artists, and there, nearly every Friday, a selected circle is admitted, to salute the genius of those admirable composers who have done so much for their art, and to whom we too rarely accord a token of our gratitude or recollection.

There is no doubt that every man may have the partitions of Handel or Pergolesi, and study them in private; but how vast the difference between such a private study, and a public performance! What delight, what magic ecstasy do we not experience from this divine music, when executed by a numerous orchestra!

The first time in my life that I ever felt the full effect of one of Handel's *chefs d'œuvre*, or became satisfied how beneficial it must be to a young musician, was at the great York Festival in 1835, when, in the immense cathedral, a thousand musicians, directed by Knyvett, performed the oratorio of the 'Messiah.' I became speechless with admiration and surprise; it was as though I had seen a colossus of Michael Angelo advancing upon me!

#### LABLACHE.

[The foregoing article was lately communicated by Lablache to a Paris paper, *Le Monde Parisien*, from which we have slightly abridged it.]—*Morning Post.*

## REVIEW.

*La Musa Madrigalesca; or a collection of Madrigals, Ballets, Roundlays, &c. chiefly of the Elizabethan age; with remarks and annotations, by Thomas Oliphant, Esq. Hon. Sec. to the Madrigal Society.* CALKIN AND BUDD.

This book, very beautifully brought out, is evidently the compilation of a dilettante; of one too who is a practitioner as well as an amateur in literary collation. Mr. Oliphant's annotations are always pertinent; frequently pointed and entertaining. In perusing the book (for although reviewing, we have read it through) we have been surprised to find the utter worthlessness of some, and the prevailing mediocrity in the aggregate of this collection of madrigals. So true is it, that with poetry and music, as in the domestic world, uncouth and disproportioned alliances constantly occur. The most choice poetry has rarely encountered a congenial mate in the sister art of music; and the most lofty compositions have as frequently been urged into a forced marriage with a Grub-street doggerel. It is the nature of things in this sublunary state of imperfection.

The following is a specimen of Mr. Oliphant's judgment and research in settling a doubtful question: it occurs in the first page of his book, and bears reference to the disputed authorship of the celebrated canon of 'Non nobis Domine.' Having called Byrd the "reputed composer of the canon;" he concludes: "I say *reputed*, for I do not find any satisfactory authority on the subject. Dr. Pepusch, in his Treatise on Harmony, A.D. 1730, distinctly calls it 'The famous canon by William Byrd'; that is, however, no positive proof, any more than the assertions of those who say it appears under Byrd's name in Hilton's Catches, Rounds, &c. published in 1652, for I can aver (having that work at present before me) that no name is there prefixed to the canon in question. Now, had it been written by a man of such celebrity, it is by no means likely that Hilton (a composer himself long before Byrd's death), would have been ignorant of the fact; or, knowing it, that he would have omitted to prefix the composer's name, in the same manner as he has done to almost all the other rounds, &c. in the collection, and one by Byrd amongst the number." This, like all good circumstantial evidence, appears to us conclusive. In an appendix at the end of the volume, are some original madrigals and translations by the author, which are meritorious. The one beginning, 'No din of rolling drum, nor trumpet sounding,' is quite in the spirit of the old writers.

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'O! gently breathe that tender sigh,' Ballad. And 'Good-night,' Song (the latter written by Joanna Baillie), composed by W. Augustus Woodley. D'ALMAINE (for the Author).

'I'll meet thee, love, at morning rise,' words and melody by George Stephen Esq. MONRO & MAY (for the Author).

Of the first of Mr. Woodley's songs, we must confess that, had we heard the subject without being told it was 'new,' we should have taken it for an old acquaintance. We bring no charge of wilful plagiarism, but would advise the author to a more rigid examination of his thoughts before he again publishes. The other song is an agreeable trifle enough.

Mr. Stephen's publication is, we understand, a double impromptu, words and music being written at the instigation of a lady at a convivial party. It is certainly one of the cleverest things of the kind we ever remember to have encountered. Of the music, the first part of the melody is the best, but the whole runs smoothly on to the end. We subjoin a specimen of the writer's talent for extemporaneous versifying:—

" I'll meet thee, love, at morning rise,  
   When the shade of night disperses,  
   In the cheerful light of orient skies,  
   And the lark his song rehearses.  
   I'll meet thee, love, in the dawn of youth  
   Ere the soul has tasted sorrow;  
   When feeling speaks in the voice of truth  
   And the heart forgets the morrow."

May we forfeit our right hand but that this is good improvising.

*Observations on the Vocal Shake, with examples and exercises for obtaining that indispensable ornament, written and inscribed to her friend and pupil, Miss Cecilia Novello, by Mrs. Blaine Hunt. NOVELLO.*

After an attentive perusal of this excellent little work, we are desirous of recommending it to general notice, as we are induced to believe by comparison (and we have read much upon the subject), that it affords the surest and readiest means ever yet offered, for the attainment of a pure and effective vocal shake; preceded by some excellent exercises for the general improvement of the voice: the rules, few and simple, are evidently dictated by superior ability and experience. Mrs. Hunt, with Miss Stephens, were favourite pupils of Mr. Welsh; and she herself possesses one of the most beautiful shakes we ever heard, and the same accomplishment she has imparted to her pupil, to whom she has dedicated the treatise.

'*I am a minstrel of that land;*' Ballad, composed by C. M. Sola. SWAIN.  
 'A thousand a-year;' Song, composed and dedicated to the Duke of Sussex, by Mrs. P. Millard. GREEN.  
 'The fair Queen of England;' National Ballad, composed by Stephen Glover. T. E. PURDAY.  
 'The Queen of merry England;' patriotic Song, composed by J. Green. GREEN.

By far the best of these songs is Mr. Sola's. The melody is very sweet, but why such a sudden change of time and rhythm? This was hardly doing justice to so good a subject. We do not know Mrs. Millard's age, but shall take leave to suppose her very young, and this will enable us to consider her as a composer of promise. When shall we reach the end of the patriotic songs? They seem to be interminable. The above are both but so-so affairs. Mr. Glover's is the best; but inferior to some of his former ones on the same subject.

'I have ever loved thee;' composed by H. R. Allen. 'Dry be that tear;' Aria, words by R. B. Sheridan, composed for and sung by H. R. Allen, to whom it is dedicated by Edwin J. Nielson. 'Go, forget me, Romance, composed by ditto. ALDRIDGE.

We had intended to give these gentlemen a separate notice, for they deserve it; but from their similarity of style, and certain indications on the title-pages, we suspect they have been trying their strength in a friendly competition. We will therefore judge them accordingly. Both are clever musicians, and, if we omit the absence of much originality of thought, they have certainly left little to be wished. Mr. Allen has been most successful in his melody, which is touching and graceful, but in the aria with Sheridan's words, his friend is superior both in the treatment of the subject and the progression of his harmonies. These are full and classical, without pedantry or repletion. The romance has a pretty subject, and is well written throughout.

## SACRED HARMONIC SOCIETY.

SIR,—As a member of the Sacred Harmonic Society, I read with much pleasure your report of our Concert on Tuesday the 14th instant. Your notice of the leading by the basses in the fugue 'Cum sancto,' shows perhaps more forbearance than such a bungling performance deserved : and lest it should seem careless on our parts that more practice was not given to this—the nicest point in the whole mass—I beg to inform you that this very movement had been sung over and over again at Rehearsals, with great effect and precision ; but that two or three gentlemen basses, who, I suppose, thought it unnecessary to attend these rehearsals, persisted in taking the fugue and many other parts of the Mass, at a much quicker time than we or our conductor were accustomed to : and the consequences were such as might be expected. Another instance of mismanagement was the placing a few picked voices (intended to lead the chorus) in front, instead of behind, the great body, where they would have been heard.

Being a person whose opinions would most probably be of weight only as far as my acquaintance with members of the society extends, I have chosen to submit the above observations to your approval; and I doubt not, if they are favoured with a corner in your work, they will meet with a much more careful consideration than they would if coming in person from

Your obedient Servant,

Nov. 21, 1837.

O—s.

## CHIT-CHAT FROM THE CONTINENT.

*New Operas.*—At Paris, two new operas are announced as being in rehearsal at the Opéra Comique. The first, which is from the pen of the untiring Scribe, is entitled 'The Black Domino,' and is composed by Auber. The second, entitled 'Piquillo,' is the work of Mompou ; the libretto being written by Dumas. At the La Scala at Milan, a new opera, composed by a Spanish musician of the name of Obials, has been produced, under the title of 'Odio ed Amor ;' and on the 15th October a new romantic opera, in three acts, entitled 'The Ratcatcher of Hameln,' written by G. P. Berger, the music by Capellmeister F. Gläser, was produced for the first time at the opera at Berlin. Spontini's new opera, 'Agnes von Hohenstaufen,' which has been looked for with great anxiety, is announced for representation in the course of the present month.

*Viaregio.*—A recent number of the 'Allgemeine Musikalische Zeitung' contains, in a letter from a correspondent, some biographical particulars of the celebrated buffo Luigi Pacini, who died in this city on the 2nd of May last, in the 70th year of his age. From this we learn that he was born at Pupilio, in Tuscany, on the 25th March, 1767 ; and that having, at the age of ten years, discovered a great talent for music, he was placed by the Duke di Sermoneta under the instructions of Masi, at that time Maestro di Capella at St. Peter's at Rome, and afterwards transferred to the celebrated Tritto of the Neapolitan Conservatorium della Pietà de' Turchini. Having been interrupted in his

studies of thorough-bass and composition, by the breaking out of the revolution of Naples, Pacini found himself compelled to give up his musical studies, and to sing as tenore-serio at the different Italian theatres, and afterwards for three years at Barcelona. On his return to his native country, in 1801, he appeared in the same line of characters at the Milan and Turin theatres. Having, in the year 1805, been prevented from fulfilling the engagement which he had entered into with the theatre at Leghorn, by the breaking out of the yellow fever in that city, he was advised by some friends to take the buffo part at the Teatro Carcano at Milan, in Orlandi's opera 'Il Bietolino Fiorone,' which he did, and from this moment he has been looked upon as a most admirable buffo, by all the principal audiences of Italy. He was eminently successful in some of Weigl's operas, and as Leporello in Mozart's 'Don Giovanni,' and as Brand, in his son's opera, 'Frederico Rè di Prussia.' In the year 1809, he was appointed by Eugene Beauharnois, at that time viceroy of Italy, his singing-master. In 1827 he sang at the Italian Opera at Vienna; and on the establishment of the Liceo Musicale at Viareggio, Pacini was appointed the professor of singing, by the Duc di Lucca.

### PROVINCIALS.

**HIBERNIAN CATCH CLUB.**—Mr. J. Bennett, of the Theatre-Royal, was elected an honorary member of the above Musical Society on Tuesday evening, by the unanimous voice of the assembled members; when he sang his own beautiful song, 'Daughter of beauty,' to the complete gratification of his hearers.—*Dublin Evening Packet.*

**BOLTON SUBSCRIPTION CONCERTS.**—These concerts, as far as instrumental music is concerned, will be superior to any that have preceded them—Mr. Rudersdorff being engaged as leader, and Mr. W. Lindley as principal violoncellist, for the season. The first concert will take place on the 28th of December, at which Mrs. Shaw and Mr. H. Phillips will be the chief vocalists.

**BOLTON PHILHARMONIC SOCIETY.**—The improvement which the members of this society have made in vocal and instrumental music, since its establishment about twelve months ago, is highly creditable to them. The overture party is incorporated with it, and a practice is now held every Thursday night, at the large room of the Lever's Arms' Hotel, which has been elegantly fitted up for the purpose, by Mr. Mascall. The whole of the 'Messiah,' and parts of the 'Creation,' 'Mount of Olives,' and 'Israel in Egypt,' also the whole of Haydn's Masses No. 2 and 3, Mozart's No. 1 and 12, and Beethoven's Mass in C, have been gone through, and the society have just purchased full parts of 'St. Paul,' and Mozart's 'Requiem.' Subscribers pay 10s. 6d. per annum, and have the privilege to attend all the practices, and each to bring one friend on the public night, which occurs once a quarter.—*Manchester Courier.*

**BATH.—GRAND MUSICAL PROMENADE.**—The second of this elegant series took place last evening, when a most brilliant and numerous assemblage of fashionables were present. The performances were of first-rate description, including several Madrigals and popular Choruses. The Madrigal is a species of vocal music little known as yet in Bath, although in London and the populous towns of the North of England it is greatly cultivated: we feel convinced that madrigals, as performed on Thursday evening, will become highly

popular here, when they shall have been heard often enough to be appreciated. The performances of the Messrs. Distin were equally applauded. The Military Orchestra, under the direction of Mr. Hervey, distinguished themselves greatly by their performance of a beautiful selection of music.—*Bath Herald*.

Mrs. Thalberg, Miss Woodham, and young Parry, had a good audience at advanced prices in the Manchester Theatre on Monday evening. They are announced for Macclesfield on the 24th; Newcastle on the 25th; Stafford on the 27th; and Shrewsbury on the 28th.—*Manchester Guardian*.

**SHREWSBURY.**—The ninth public rehearsal of the new choral society in this town, took place in St. Chad's church on the 7th inst. The selection was judicious, and the audience was both numerous and highly respectable.—*Shrewsbury Chronicle*.

**WOODFORD CONCERTS.**—The first meeting of this, the 5th season, took place last Thursday, the 16th. The vocal performers engaged were—Mrs. Alfred Shaw, Miss Birch, Sig. Begrez, and Mr. Stretton. The solo instrumentalists were—Mrs. Anderson, Mr. F. W. Bates, and Mr. Harper. Among the pieces performed, Mrs. Shaw sang an air from the ‘Crociato’ of Meyerbeer, and ‘The light of other days’ (Balfe), accompanied by Harper on the cornet-à-piston; Miss Birch sang Purcell’s ‘Mad Bess,’ and Mortimer’s song, ‘Go forget me;’ and both ladies executed the charming duet, ‘Vaghi colli,’ from Winter’s ‘Proserpina.’ To Sig. Begrez was allotted the ‘Nel cor più’ of Zingarelli, and the ‘Or che in cielo’ of Donizetti; to Mr. Stretton, Bellini’s ‘Vi raviso;’ and both, (accompanied by Mr. Harper) sang the ‘Suoni la tromba.’ Mrs. Anderson played a fantasia of Thalberg’s; and, with F. W. Bates, a duet by Hummel. The same young man (who is an improving musician) performed a solo on the violin by De Beriot. The concert, conducted by Mr. Bates senior, was an excellent one, and pleased the subscribers.

### CONCERTS.

**CECILIAN SOCIETY.**—The Anniversary Meeting of this Society took place on Wednesday night, at the Albion Hall, Moorgate; when Haydn’s ‘Creation’ was performed entire, to a moderately-well-filled room. The Cecilian is the parent of the choral societies. It has been in existence for more than half a century; and although it has now to share the public attention with its numerous offspring, it must have shone, in times past, “like Hesperus among the lesser lights,” or rather, like Hesperus in the dark. The general performance was very creditable.

### THEATRES.

**OPERA BUFFA.**—After a lapse of about twelve years, ‘L’Italiana in Algieri’ was produced on Tuesday evening at the Lyceum. Taken altogether, it is one of the most agreeable of Rossini’s operas. It is an early one, written in the Spring of his genius, and when his melodies thronged upon him. Moreover the subject is a comic one; and the bent of his mind is essentially lively and playful. Some of the airs, therefore, and phrases, in ‘L’Italiana,’ are among the prettiest he has written; and the finale to the first Act is excellent. Two new singers were introduced to us upon the occasion of the revival: Mlle. Eckerlin (known to our readers last season, as having appeared at one of the Philharmonic concerts) who appeared in the part of Isabella; and Sign. Sanquirico in that of Taddeus, the uncle to the heroine. The lady has, no doubt, formerly been an excellent seconda donna, and has had a good mezzo-soprano voice. This we must say is no longer the case; her

lower notes being very feeble, and her upper thin. Her style is well cultivated, and she has the good understanding not to aim at more than she can accomplish. Neither Mlle. Eckerlin, nor her predecessor of this season (Franceschini) appears to us a singer of that grade in the profession who should have been selected to fill the prime donne parts in these operas: for it must be borne in mind that the prices of admission are ample for a single performance, and the subscription, as we hear, is complete. Sanquirico is a good buffo, with not much voice: he however possesses a comical face; is a correct singer; and has an evident relish for humour. Catone, who performed the part of Lindor, sang charmingly, although he appeared to be affected by cold and hoarseness. He was much and deservedly applauded in the sweet melody, 'Languir per una bella,' and received the compliment of being encored in a passage in the trio, 'Pappataci,' which he delivered with animation and beautiful expression. Bellini, in the character of the old Dey, was very creditable.

The chorus is much worse than it was last season. The practised singers, who then gave something like confidence as well as consequence to the body, are no longer there. This saving of "candle-ends and cheese parings" is not the way to secure a third year's full subscription.

#### MISCELLANEOUS.

**PHILHARMONIC.**—This society will commence its concerts next season, on the 5th of March. The directors are Sir George Smart, Messrs. Dance, F. Cramer, Moscheles, Neate, Anderson, and Bishop.

**BRITISH MUSICIANS.**—This society will only give four instead of six subscription concerts next season, but it is in contemplation to give a performance of sacred music in Exeter Hall on a very extended scale.

A *concert monstre* was given at Vienna, on the 5th inst. in the Imperial Riding School. The orchestra was composed of 1100 musicians, and by noon 5,000 auditors had taken their seats. The Emperor and Empress were present, and 'The Creation' of Haydn was performed with a degree of precision and spirit seldom equalled.—*Morning Post*.

**DR. CAMIDGE** gave a concert at York last week, which was attended by about six hundred persons, on which occasion Thalberg performed on the pianoforte, for the first time in that musical city. His reception was quite enthusiastic. Mori played some of his popular *morceaux* on the violin, and was honoured with the most rapturous applause. The principal vocalists were Miss Fanny Woodham and Mr. Parry jun., both new to York, who were eminently successful. Dr. Camidge himself, besides being an excellent organist, is a good leader, and he deserves great credit for the superior musical treats which he provides for the amateurs of old Ebor, among whom there are many highly talented performers on various instruments.

THE approaching season will be rife with concerts; we shall have the Ancient, the Philharmonic, the Vocal, the British, the Societa Armonica, the Sacred Harmonist, the Classical, the Quartett, Moscheles' and Neate's *soirées*, the Melophonic, besides those for the benefit of the Royal Society of Musicians the Royal Academy of Music, the New Musical and Choral Funds, also of innumerable professors, both vocal and instrumental.

**MELOPHONIC SOCIETY.**—We are pleased to learn that many ladies of the first respectability have subscribed to this new society, that they may avail themselves of the opportunity for improvement which its exercises afford. Their first meeting took place last evening.

**THE EUTERPION.**—We were recently present at the performance of this ingenious self-playing instrument, and were much gratified with the manner in which it executed Weber's overture to 'Oberon,' and some other pieces calculated to display its peculiar powers. It is built upon the organ principle, and is intended to imitate an orchestra; in which it is in some points successful. Some fine effects were produced by it, and the precision with which every note was articulated, was in a high degree satisfactory. Moreover, the tone, through all its compass, is excellent. It has in addition a row of keys, and can be played on by hand.

**BELLS.**—The key-note, (tonic) or sound of St. Paul's bell, is A flat, (perhaps it was A natural, agreeably to the pitch at the time it was cast) but the sound which predominates, or which is heard at the greatest distance, is that of E flat, or a fifth above the key-note. A musical ear, when close by, can perceive several harmonic sounds. The general sound of the lowest, or (what is not very correctly called) the *tenor* bell, is D; but there are several peals in England lower than that; for instance, a very fine set at Exeter, of which the lowest bell is B flat. Various are the purposes to which the ringing of a bell is devoted; in many parts of Wales, a bell is rung at six o'clock in the morning, to rouse artizans from their slumbers, and again at eight, and at some places nine o'clock, in the evening, by way of a 'Go to bed Tom.' There is also a very curious custom on Shrove Tuesday; a bell is rung at twelve o'clock at noon, as a signal for every good housewife to put on her pan, to fry her pancakes; and woe be to her who happens not to be ready in time, for nothing will go right for twelve months to come! The watchmen, too, carry small hand-bells, and after ringing them three times, they say, "Good morrow, Mr. A.; good morrow, Mrs. A.; good morrow all the family;—past four o'clock and a starlight (or as it may be) morning." When a person dies, the age is proclaimed by the bell tolling one for every year. Dibdin, in one of his songs, turns the ringing of a peal of bells to a laughable purpose. An old woman is wavering in her mind whether she shall marry her man John, and the bells seem to say, "*Do* marry, marry John." Well, she does marry him, to her cost, for he proves a worthless fellow: then she listens to the bells again, which speak as plainly as clapper can speak, "*Don't* marry marry John."

"As the bell tinks,  
So the fool thinks."

J. PARRY.

#### NOTICES TO CORRESPONDENTS.

G. C. (an admirer of talent) corrects an error we made last week in the report of Hullah's opera. Mr. HANCOX (not Crouch) played the violoncello obligato to Phillips's air, "Home of our youth."

#### WEEKLY LIST OF NEW PUBLICATIONS.

##### PIANO-FORTE.

A Book of Airs in Ricci's opera Il Colonello, arranged by Truzzi	CHAPPELL
Benedict's Souvenirde Mad. Pasta	MILLS
Birtini. Introduction for Piano-forte .....	GEORGE
Czerny's Introduction and Variations on God save the Queen, with Accompts. for Quartette or Orchestra.....	COCKS
— Arrangement of Beethoven's Symphony No. 1, as Duet .....	DITTO
— Ditto of his Pastoral Symphony, as Duet .....	DITTO
Christchapel Psalmody, arranged with Accompt. for Organ or Pianoforte. H. M. Bray .....	ALDRIDGE
Der Postillon Walzer .....	BOOSEY

Costa's (M.) Introd. Overture, and Grand March. Malek Adel ..	MORI
Forde's 3 Sets of Irish Quadrilles, as Duets .....	COCKS
Herz. Waltz Rondino à la Tyrolienne .....	LONSDALE
Haydn's chorus Hallelujah, No. 15 of a selection of Choruses by A. Bennett .....	CHAPPELL
Homage to Barnett. Divertimento by W. H. Holmes .....	LEE
Le Talisman, by Aulagnier. Deux Rondos sur des Mélodies de Schubert, op. 34 .....	MORI
Les deux jumeaux, by Ditto. 2 easy Rondos, op. 35 .....	DITTO
Le bouquet. Rondo élégant, op. 59. Marschan .....	BOOSEY

- La rose blanche.** Rondo élégant, op. 60. Marschan.....BOOSEY  
**La Cachucha.** Divertissement brillant, op. 69. Marschan....DITTO  
**Les roses walzer.** Duets, Straus & T.E. PURDAY  
**La Gazza Ladra.** complete for Piano-forte and Voice .....EWER  
Marschan. *Urania Valses brillantes*, op. 61 .....BOOSEY  
— Le maître de plaisir, *Valses élégantes*, op. 63.....DITTO  
— Introd. et Vars. sur une Galloppe favorite Allemande, op. 62 DITTO  
Mercadante's *Testa di Bronzo*, Book 2. Duets, W. H. Callicott MILLS  
Mendelssohn. 6 Preludes and Fugues, op. 35.....MORI  
Musard's *Le souffle de Zephyr*, 47th Set of Waltzes .....BOOSEY  
— Le carnaval de 1837, or 77th Set of Quadrilles .....DITTO  
— Les Mohicans, or 78th Set of Ditto.....DITTO  
Meves' "Or son d'Elena," and "Vuo studiar" .....LONSDALE  
Musard's *Les Lilas*, or 46th Set of Waltzes .....BOOSEY  
Orson d'Elena, from Scaramuccia GEORGE  
Overture, *Zauberflöte*. New Edition .....PLATTS  
Patau Quadrilles, by Nuske.....WYBROW  
Popular Country Dances .....LONSDALE  
Rosellen's *Divertimento* on the admired Cachucha, as danced by Duverney .....BALLS  
Romance separati, from *Ma negli estremi istante*, in the opera of Giuramento .....CHAPPELL  
Rossini's 2 Pas Redoublés, as Duets .....MORI  
Stanca di più combattere. Mme. Bonnias .....DITTO  
Two Rondinos, subjects from Krentzler's opera *Das Nachtlager in Granada*, by W. Plachy, op. 78 .....ALDRIDGE  
Treatise on Piano-forte expression, by an eminent Professor ....BALLS  
The Citizen's March, Falkner MERRIOTT  
Valses de Camilia, by Pilati ....CHAPPELL  
Weippert's 7th Set of Quadrilles GEORGE  
**VOCAL.**  
A place in thy memory, dearest. Arranged as a Duet by E. J. Loder.....D'ALMAINE  
Family man. T. H. Bayly .....WILLIS  
Fairy Glee. 3 Voices, Falkner ..MERRIOTT  
God save the Queen, arranged for 4 Voices by John Barnett.....LEE  
Hark! the fairy music. Arranged as a Duet by E. J. Loder ....D'ALMAINE  
Isle of Beauty. Arranged as a Duet by Ditto.....DITTO  
I wept o'er my beautiful flower. Within this hallow'd grove. A brother's love. By Mrs. Onslow MORI  
Lovely scenes. Duet, adapted to "Vaghi colli," by Mortellari ...MONRO  
My bridal day. Song, N. J. Sporle .....T.E. PURDAY  
Nina. Sung by Mme. Vestris in Hugo Bambino .....CHAPPELL  
  
**Opéra.** O'er the waves. Duet, adapted to "Se nii credi." Florio ....MONRO  
Queen Victoria. Buckingham ..WYBROW  
Recollections of Switzerland, No. 1. Again I seem to hear the sound, with Guitar Accomp. Luigi JOHANNING  
The chiming of the vesper bell, sung by Mme. Vestris in Hugo Bambino .....CHAPPELL  
The Dublin cries; or, Come, buy my cherries. Sir J. Stevenson WILLIS  
The missletoe bough, arranged as a Duet by E. J. Loder.....D'ALMAINE  
The Queen and the Lord Mayor. Comic, T. Dibdin .....JEFFERTYS  
The Queen's visit to the City. Comic, by Bruton .....TOLKEIN  
The maid of Berne, The Swiss exile's song, and the Lady Rose's May-day. J. L. Hermann ....MORI  
The 9th of November, or the Queen's visit to the City. Comic TOLKEIN  
The mill-wheel's frozen in the stream. Falkner .....MERRIOTT  
The moon shines bright. Falkner DITTO  
Victoria, Queen of the Isles. Miss Masson.....MORI  
When the sun is sunk to rest. A. Lee .....WILLIS  
  
**FOREIGN VOCAL.**  
Perche veziosi rai. Arietta, Capt Frankland .....LONSDALE  
  
**MISCELLANEOUS.**  
Amphion. No. 16, for Guitar ..JOHANNING  
Bochsa (N. C.) *Pas de Valse à la Tyrolienne*. Harp and Piano-forte Duet .....MORI  
— Pas Styriens, Harp and Piano-forte Duet .....DITTO  
Begone, dull care, for the harp. J. F. Pole.....MONRO  
Bochsa's Preludes for the Harp ..GEORGE  
Cachucha, with portrait of Duverney, for the Flute .....DITTO  
Caller Herring, for the Harp. O. Dusseck Bulkley .....MONRO  
Keller's 3 Fantasias, as Solos for Flute.....EWER  
La Sylphide, for the Flute, with portrait of Madlle. Taglioni ..GEORGE  
Le Pas Styrien, for the Flute, with portrait of M. Paul and Mme. Taglioni .....DITTO  
Müller(G.). Introd, and Rondo brillant. Piano-forte and Violin ..EWER  
Pas de Deux for the Flute, with portraits of M. Paul and Mme. Taglioni .....DITTO  
Pas de Deux for the Flute, from the Sylphide, with portraits of Ditto.....DITTO  
Plaisir des Guitarists, Nos. 33 to 36 .....JOHANNING  
Rink's Psalms, No. 3, for Organ BALLS  
Shawl Dance, for Flute, with portrait of Madlle. Taglioni .....GEORGE  
Schulz (L.) celebrated Barcarolle. Guitar .....JOHANNING  
— Grand Harmonic Waltz. Ditto.....DITTO  
— Irish Jig. Ditto .....DITTO